

NORTHERN JUNKET



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TAKE IT OR LEAVE IT

NORTHERN JUNKET is 35 years old - young as you prefer - the first issue coming out in April, 1949, From the first issue it was done as a hobby and has continued as

one since then. That's quite a while for a hobby!! We are planning a special edition for its anniversary. It is due late June or early July, 1984. Don't miss it!!

Meanwhile life goes on. Suddenly in my senior years, everyone is discovering that I can write. Had six deadlines to meet since January 1st! That accounts for the delay between issues.

Were you at the New England Folk Festival's 40th anniversary weekend? You missed an outstanding show if you were not there. Read about it in this issue. Record-breaking attendance proved once more that it not necessary for a year-long schedule of hoopla and propaganda in order to get people to attend.

The proliferation of dance weekends and 5-day camps is a credit to the present generation of dancers. Surely there is one within reasonable distance of your home. You will come home a better dancer and having made many new friends. And that's one of the names of the game isn't it? Dancing is the friendliest of all hobbies. Prove it by attending a dance camp this year.

As ever

Ralph

CONTRA DANCING

IN THE PACIFIC

NORTHWEST

by GLEN NICKERSON

Although contra dancing has been a New England favorite since the colonial days, with the mobility offered by the transportation systems of today it is quite common to find contra dancing anywhere one might go. A good case in point is the Pacific Northwest (PNW) -- primarily Washington, Oregon and adjacent areas of Idaho and British Columbia. Contra dancing is alive and well in this region.



When considering contra dancing in the PNW, one must first divide the activity into two rather broad categories - 'western club' dancing, and 'country dancing'. Each has its own adherents and activities.

The 'western club' movement is primarily oriented to modern square dancing, but contras are not forgotten. More and more square dancers are recognizing that 'their' dance developed from the contra heritage, and are appreciating contras as a dance form in their own right. There is only one dance club in the PNW organized solely for contra dancing. However, a half dozen or so square dance callers occasionally include contras in their programming. The yearly Washington State square dance festival, held each 3rd week-end in June,

includes contra dancing as part of the overall program. The 1983 festival, held in Poulsbo, had one contra work shop and a full evening of contra dancing on each of the two days of the festival. A similar program is in the planning stages for the 1985 festival. Contra dancing is also part of summer square dance camps and institutes - for the past ten years or so, the HAYLOFT (Lynwood, Wa. and run by Bob Wright, Sr. until 1982 and now by Bob Wright, Jr.) has included contra dancing during 3-day holiday dance weekends. These are held (usually) from Friday evening until the following Monday noon on the Memorial Day, Fourth of July and Labor Day weekends. In the summer of 1983, the Circle 8 Dance Ranch, near Cle Elum, WA. had its first five-day dance vacation week, with a program of contras, rounds, clogging, and modern squares. (The Circle 8 normally has only weekend dance events.

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The one contra dance club meets twice a month, and is in its 8th year of dancing. In January, 1984, the club moved to a new hall - Promenade Dance Center - in the Burien area of Seattle. The Promenade Dance Center has also sponsored twice monthly contra dances since September of 1983. Now, contra dancing can be enjoyed four Sundays a month there. A new group formed in Longview, and began a once-a-month contra dancing on the third Saturday of each month, starting in November of 1983. Most of the dancers are from the Kelso-Longview area and have rented the Senior Citizen's hall in Longview for the dances.

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The foregoing gives the impression of considerable activity, but it is greatly overshadowed by the 'country dance' communities, principally in Portland, Oregon, and in Seattle and Spokane, Washington. Country dancing is not confined to those three cities, as the dance leaders hold dances in many smaller communities throughout the region. While the western club activity uses recorded music, the country dance activity uses live music almost exclusively. A goodly number of musical groups have been formed specifically to play for dances. This combination of live music and enjoyable

dancing results in large groups of enthusiastic dancers.

In the Seattle area, country dances are held weekly at the G-NOTE (a tavern) in the north end. There are combinations of contras, traditional squares, and couple dances. On New Years Eve of 1983, a dusk-to-dawn dance was held with several callers and musical groups participating. Some (but not all) of the leaders at these weekly dances are Diane Carreri, Derek Booth, Sandy Bradley, Suzanne Burlingame and Jerry Callahan. Visiting leaders are booked whenever possible, and have included Tod Whitemore, Steve Schmur, Tony Parkes, Jim Morrison and Ralph Page from the east, and Penn Fix, Craig Shinn and Carl Wester from the PNW. Diane Carreri and Derek Booth have a once-a-month dance on the 2nd Saturday at the Holy Names School.



Each Memorial Day weekend, from Friday evening to Monday evening a celebration of music and dance is held at the Seattle Center. Under the auspices of The Seattle Folklore Society, this event includes bluegrass, cajun, folk, blues, gospel, country and western music; dance and music workshops, including contras and traditional squares, and ethnic music and dances; crafts exhibits; folklore films, and evening concerts. Country dancing is well represented by many of the same leaders and musicians just previously named.



Once a month dances are regular events at Spokane and Colville, WA. Sand Point and Priest River, ID (Penn Fix), Bainbridge and Redmond, WA (Roy Wagner), Coeuer d'Alene, ID (Catherine Brooks), Juanita, WA. (Sherry Nivens), Moscow, ID. (Dan Moore), Olympia, WA. (Suzanne Burlingame), Tacoma, WA. (various callers), Richland WA. (Rick Myers), and Vancouver, WA. (Danny & Joan Hathaway).



A complete and current rundown on country dancing in the PNW is published monthly by Penn Fix, and it is now in its fourth year of providing the who, when and

where. A subscription to COUNTRY CROSSROADS is available from Penn at 517 W. Riverside, Spokane, WA. 99201. The newsletter always contains a discussion on some aspect of country dancing in addition to the dance listings, which makes a subscription worthwhile even if you never get to a dance. Penn is a true proponent of country dancing and his love of the activity shows in the newsletter.

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The Portland (Oregon) Country Dance Community, (PCDC) is a well organized group of callers, musicians and dance enthusiasts. It is formed on a non-profit organization, run by a group of directors. The group puts out a bi-monthly bulletin, PCDC DANCE NOTES, which lists the regular and special dances in the immediate area of Portland. Their dances follow a pattern, as follows: Every 1st Friday - contra dancing at the Multnomah Arts Center

Every 2nd Friday - a barn dance at Oaks Park

Every 2nd Saturday - contra dancing at Westminster Church (now in the 6th year)

Oregon leaders for the regular events include Christy Keevil, Carl Wester, Craig Shinn, Rick Meyers, Dave Berge, and Rich Kuras.

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Special dances are added to the PCDC program whenever possible, usually on the 4th Saturday. In January, 1984, the special program leader was Jim Morrison of Virginia, and in February, 1984, the leaders were Tony Parkes and Donna Hinds of Boston. Other special event leaders have included Fred Breunig, Dudley Laufman, Tod Whittemore, George Marshall, Michael McKernan, Bruce Hamilton, Brad Foster, Steve Schnur, Penn Fix, Sandy Bradley and Sherry Nivens.

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A PCDC spring event is 'The Country Dance at the Coast', held near Lincoln City, OR. This event includes workshops and a dance from Saturday night through Sunday noon, with lodging and meals included. A similar e-

vent is the 'PCDC Fall Weekend', held at Suttle Lake, about ten miles east of Sisters, OR. This is a Thursday night through Sunday noon combination of contra dancing English Country dancing, Morris dancing, dance workshops and leisure activities. Lodging and meals are included in the package price. This event is now in its sixth year and promises to continue.

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Oregon dances outside the Portland area are held, usually once-a-month in Salem, Eugene, Corvallis and other locations. A dusk-to-dawn dance is a yearly event at the Werner Grange between Oregon City and Canby.

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Other dances are scheduled depending upon the availability of a hall, a musical group and a leader. The PCDC DANCE NOTES is available at \$2.00 on subscription, but members (\$6.00) of the PCDC receive the bulletin plus monetary discounts at PCDC functions. Write to PCDC, 4551 NE 32nd, Portland, OR. 97211.

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Some of the musical groups playing for dances in the PNW go by the following names: Woodputty, Portland Fancy, Wild Rose String Band, Salmonberry, Wild Oats, Artichoke Music, Contrafit, Small Wonder String Band, Potted Palms Trio, Pumpkin Ridge String Band, Long Valley, Wylde Thyme, Northern Broadcasters, Flash In the Pan, Dingle Regatta, Bingo Tonight, Narking Squirrels, High Strung String Band, Irish Jubilee, Mudflat Ramblers, Contra Blessings, Sweet Hominy, Old Dominion String Band, Dancing Bear, Edith and George and ... Roy's Friends, Olympia Slug String Band, Sandy River String Band, Hurricane Ridgerunners, Swimming Upstream, Acme String Band, Tamarack, Patchwork, and Rapid Lightning. No effort has been made to list all groups and some of the above may no longer be active, but this list does show the many groups available for country dancing, and the imagination evident in the choice of names.

Traveling groups are also booked for both Portland and Seattle appearances: Randy & Rodney Miller, the SPANELIMENNINIR group, and the FOREGONE CONCLUSIONS are those that come immediately to mind.

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The traveling groups are usually enroute to, or coming from, the FESTIVAL OF AMERICAN FIDDLE TUNES or the INTERNATIONAL FOLK DANCE AND MUSIC FESTIVAL. Both events are held in Port Townsend, WA. on the grounds of the Fort Worden State Park; the Fiddle Tunes Festival in the week preceeding the 4th of July, and the folk festival in the week prior to Labor Day. They are sponsored by CENTRUM, a federally-funded Cultural Arts organization, which is under the direction of Frank Ferrel. Frank is a well known fiddle player who has traveled extensively, and who can and does call for country dancing.

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The Fiddle Tunes Festival week offers intensive music workshops, group playing and sometimes all night jam sessions. While it is geared to music, it also operates on the belief that musicians need dancers in order to be able to play dance music properly. Dance sessions include contra dancing, square dancing, and folk dancing of several ethnic origins, including workshops and an evening each night of the festival. The musicians are also requested to lay down their instruments and dance as part of the workshops - they thus get the dancers' perspective and are able to relate to the dancers that much better. Ralph Page and Tod Whittemore among other folk dance leaders, have been on the festival staff. The Miller brothers and The Foregone Conclusions have been among the musicians featured.

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The Folk Dance and Music Festival is similar to the Fiddle Tunes Festival, with the exception that the emphasis is more on dance. Again, all types of dancing

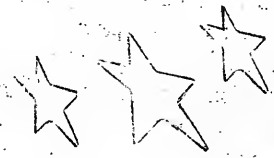
are included, with contra dancing and country dancing high on the agenda. Music, dance and culture from around the world are on the program; Balkan, Southern-American, Scandinavian, Brittany French, Bolivian, Greek and Irish dancing have been featured at one or more of the festivals.

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The dance activities outlined here give the reader a general idea of the extent of contra dancing and country dancing in the Pacific Northwest region. More detail could be added if one were to try and report fully and completely on this enjoyable activity. It is possible that some leaders and musical groups have not been mentioned, and no attempt has been made to name everyone in the musical groups. To attempt to do so would result in errors of omission as well as commission; we beg their indulgence. Little is known about contra/country dancing in British Columbia, but many Canadian dancers are enthusiastic contra dance participants in the HAYLOFT dance weekends. It is known that several Canadian square dance leaders include contra dances in their programs, and contras have been on the program of the Canadian National Festival, held once a year. The Canadian activity probably parallels the U.S.A. activity very closely.

The International Mime & Clown Festival will be held in Elkins, West Va. June 22 - 30, 1984. For more information write Julie Pedretti, Managing Director, Davis & Elkins College, Box E. Elkins, West Va. 26241

The Fourth Old Songs Festival of Traditional Music and Dance will be held Friday thru Sunday, June 29 - July 1 1984 in the grove at the Altamont Fairgrounds in Altamont, N.Y. For information write: P.O. Box 197, Guilderland, N.Y. 12084.





SQUARE DANCING

IS FUN FOR US

by MARY FLYNN JENKINS

As we were packing our suitcases for Ralph Page's November weekend at East Hill Farm in Troy, N.H. we were listening to the tapes of a dance we had enjoyed the previous Saturday night at New Creek, West Va. We would like to share our experiences with the readers of Northern Junket.

After reading "West Virginia Square Dances" by Robert Dalsemer, and published by the Country Dance and Song Society of America - 505 Eighth Ave. New York City 10018, we decided we'd like to attend some of the dances described. Through the publishers we contacted the author who gave us names and addresses of people to contact for two of the dances we could attend on the way home from Ohio where we had delivered Christmas presents to a Home for Handicapped Children. Only one of the two places danced that Saturday night, so we had no choice!

By noontime on Saturday we had located the Firehouse where the dance was to be held; had found a Cath-

olic Church for 5 o'clock Mass, and had checked into a motel in Cumberland, Md.

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As we approached the entrance to the Firehouse that evening, we noticed the beautiful oak stairs that lead to the beautiful hall that had oak panelling and a gorgeous oak dance floor.

Bob Dalsemer really "tells it as it is", but one has to attend a dance to realize how much these weekly dances mean to the people of that area.

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Of course we visited with many of the friendly people we met there and that because parents complained about the ruling of "none under 18 could attend" (because of insurance), this was changed, and children now attend the dances. So it is a family activity and we enjoyed dancing with the youngsters.

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The live music was great. Other musicians came and sat in with the band when they felt like it, so it was not just the regular band. The music was peppy and made your feet move constantly in time to it. Nobody ever stood still! Their feet were continually in motion.

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There was no rough dancing - a lot of swinging but not the dizzy type. Every man had his own little individual style of swinging and it was fun to shift from one style to another, never missing a beat!

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Between squares slow waltzes were usually played. But there was a polka, and once a "do your own thing" type of dance. "Goodnight Ladies" was their last number at midnight.

The square dancing was done in sets of two couples one facing in and one facing out in a big circle. When the figure was finished, the inside couples moved to their left to dance with the next outside couple.

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Everyone knew the dance figures well. The same figures are danced every week. Everybody was willing to help us if we needed it.

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I asked one of the ladies if there were modern square dance clubs in the area. She told me of a couple of "City groups with all their fancy petticoats" who had visited them. "They bring their own caller and perform while we sit and watch. They don't let us dance with them, but we let them dance with us". she told me.

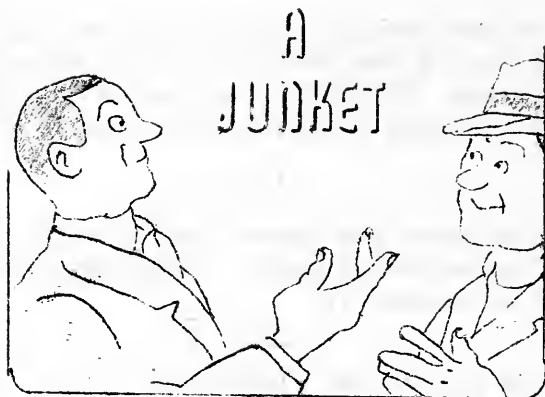
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If you are in the area of New Creek, West Virginia on a Saturday night, do attend a Square Dance at the Fire Hall - and tell the dancers and the band that we send "Greetings". We hope to go back again. Maybe we'll see you there?

Dancing is like fashion, constantly changing with what happens to be fashionable at the time, but it is always moving to music in a co-ordinated fashion.

Write to The Country Dance & Song Society, 505 Eighth Avenue, New York, N.Y. 10018 for information about their summer-long series of dance weeks: Early American Week, American Dance & Music Week, Folk Music Week, Family Week, English Dance Week, English & American Dance Week, Campers Week. A wide variety to choose from.

The same Society is holding a SPRING DANCE WEEKEND May 11 - 13, 1984 at Hudson Guild Farm, near Netcong, N.J.



by ROGER WHYNOT

- conclusion -

I promised you an unusual Sunday, so here goes! Thanks to the excellent directions of my hostess, Danielle Martineau, we were able to find our way into Quebec City quite easily. Why? To visit a unique type of museum-workshop where very fine examples of the wooden dancing figures were both displayed and being made. Many different types and designs were to be seen, from very old to very new. The craftsmen and women were proud of their work and very happy to spend time with me explaining their methods and ideas. Also, several animated and gaily decorated displays caught my eyes and ears - for there was music also!

One group was composed of musicians playing with great energy many tunes quite familiar to me. As I recall, there was no admission fee! The language barrier was not too hard to overcome; schoolbook French is helpful as long as you only want to read and are willing to be open about our lack of a second language. I am very happy to say that nowhere did I run into any reluctance on the part of people to help me to understand their speech. Maybe because they could sense that I was truly interested?



Only a short distance from the Institution was another delight! A combination bar - lounge - cafe - studio called "NORTHERN NIGHTS", where musicians often gathered to share the companionship and music of each others' offerings. As we entered, I heard a very plaintive tune which did not sound French-Canadian - nor was it. A Peruvian, whose name was Pepe, was playing a tune from his country on a native flute. He played several more and then changed to a pan-flute. What a treat that was. In the next 15 minutes he played several different types of Peruvian pan-flutes and the audience was captivated.



A few words of explanation here - it seems that the "Northern Nights" is a favorite place for musicians of all types. There were very accomplished ones; some amateur, and some students. The custom is for any group or individual to perform a few numbers and then give way to the next. It was apparent that the proprietors were not overly concerned with selling alcohol. They were truly interested in giving artists and students a place to perform. An idea of the reputation of the establishment is the fact that the renowned Jean Carriignan often appeared there. No better recommendation could be found.



As the time just flew by we were privileged to hear several more performers - our musicians from Saturday night, their daughter dancing, wonderful accordion playing, and what was, for me, the highlight of the afternoon - Money Musk played by a virtuoso on the mouth organ!! Wonderful is a very inadequate word to describe how it sounded. Variations and improvisations on the tune held me speechless (no easy task, Believe me!). I can say to anyone who goes to Quebec City - don't, please don't, miss an opportunity to visit "NORTHERN NIGHTS".

The day was not over yet! Many of the performers gathered back at Danielle's home to have a combination jam session and potluck supper. As in New England, everyone brought a dish of some kind to share with the company. Many hands joined in to help the hostess serve a hungry and appreciative gathering. Again, many hands washed and dried the dishes and then we all were treated to a spontaneous musical jam session by many of the same performers we heard earlier. Some additions and certainly, different tunes. There are times that I regret not being a musician, but not that evening!



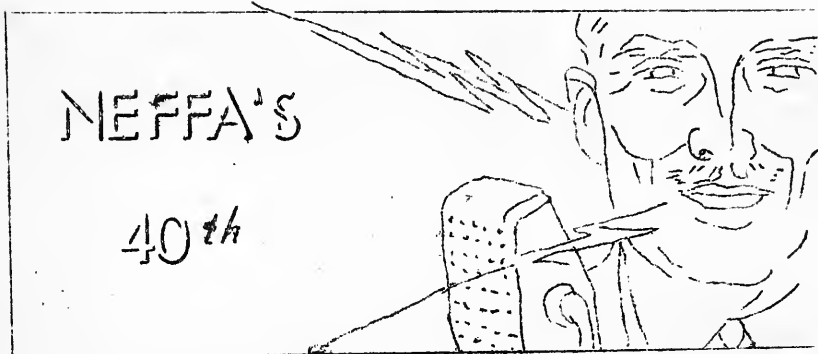
Had I been a participant rather than a listener, I would have missed some good music. As is fairly common, in my experience, the musicians seemed to be trying to outdo each other, in a very friendly manner, of course. The players used variations on standard tunes, on French-Canadian tunes, Irish tunes, Scottish tunes, - you name it! Another fine example of folk music at its very best.



Regretably, all good things come to an end and this evening was no exception. Most had a goodly distance to drive and work the next day. Goodbyes were said and away they went. Me too, the next morning. I would like to express my thanks to Danielle and her children for their hospitality and the chance to experience music, dance and fellowship which added to my continuing enjoyment of people and their art.

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The Swannanoa School of Southern Music & Dance will be hosting a week of old time music and dance workshops at Warren Wilson College June 24 - July 1, 1984 in Swannanoa, North Carolina. Contact Swannanoa School of Southern Music and Dance, Rt. 1, Box 321, Leichestser, North Carolina, 28748.



The 40th Annual New England Folk Festival was held in Natick, Mass. High School, April 14 and 15, 1984. It was a very special weekend for two people - Mary Gillette and Ralph Page, co-founders of the festival.

It all began in mid-summer of 1944 over cups of coffee in the YWCA coffeeshop. Grace Palmer, YWCA Director; Mary Gillette, head of the Physical Education program at the YW, and Ralph Page, caller of the weekly Tuesday night square dances there. This particular evening they were discussing a recent attempt at a New England Folk Festival in the Boston Garden. None were impressed by the attempt. Suddenly, Mary said to the others "Why don't we have a real folk festival?" and so the idea was born - as simple as that!

Miss Palmer offered the facilities of the YWCA for the purpose; a dance committee was formed; invitations were extended to the Polish, Lithuanian and English dance groups. All accepted and we were off and running! This is a good time to state that the three groups have been with us at every succeeding festival.

All the ethnic groups of Greater Boston gave us enthusiastic support. In addition to the three groups mentioned above the Irish and Swedish groups were whole heartedly behind the idea. They, in turn, have demonstrated at each succeeding festival.

The weekly Tuesday night dances at the YW drew capacity crowds of 300 young square dancers most of whom were college students from around Greater Boston. They also liked the idea. With 300 enthusiastic college dancers behind the idea we did not lack for publicity.

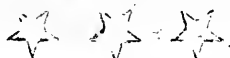


Phillip Sharples of the Country Dance Society, Boston Branch, was our first president - only we called him a Chairman! He chaired the weekly meetings as well as enlisting the able assistance of Louise Chapin, teacher of the CDs group and Irwin Dabis, dance member.



I well remember the discussions we had about what we would do with all the money we were to make. Have forgotten what we finally decided to do with it. After we had paid all bills the first 1944 festival came out with a profit of \$3.15. That's right. Three dollars, fifteen cents! We laughed and allowed that it was better than losing that much, and never again did the discussion of what we were to do with any profit come up.

And that's the way it was in the beginning.



The high school in Natick is a grand place to hold the festival. Plenty of rooms available for dancing, exhibits, crafts, jam sessions of all kinds from music to composer "talk-abouts".



Saturday evening the demonstrations in the main hall halted and a special program honoring the co-founders - Mary Gillette and Ralph Page - was the feature. Angela Taylor had corralled a group of some sixty couples who had been dancers at the YW during the years 1944-54. Mary & Ralph led them into the hall grand march style to the music of "Scotland the Brave" played

by the full festival orchestra of some twenty-five musicians.

After greetings by NEFFA President, Sam Alexander, Ted Sannella as Master of Ceremonies, presented each co-founder with a beautiful Paul Revere pewter bowl, suitably inscribed: For vision and love of the folk arts - - co-founder, New England Folk Festival".



The dancers then lined up into three contra lines and Ralph called three all-time favorites "Sacketts Harbor, British Sorrow, and Lady Walpole's Reel". No walk-thru, just a talk-thru; after all it was a demonstration. And we'll bet it was a first of its kind too. The group had not met for a rehearsal but were dancing from memory of the dances they used to do thirty-four years ago.



Inclement weather had no effect on total attendance. In fact it might have helped Sunday when it was too wet to do any kind of yard work so a lot of people decided "What the hell! Let's go to the festival." and go they did in record numbers.



One of the unplanned gems of the festival was to come upon a group of musicians enjoying themselves in an impromptu jam session. Thus it was on Saturday afternoon we turned a corner of the afeaway and came upon five young violinists playing a glorious Swesish valsa we've ever heard. Another terrific group later in the day we caught playing "Fisher's Hornpipe" with a verve and spirit you won't find outside New England. Such events cannot be planned ahead of time; they just happen! And once we came upon a group of a half dozen or so of young cloggers stomping up a storm to great fiddling.



The cafeteria was mobbed throughout the weekend! We remember the bitter arguments about whether or not to have food at the festival: "Food? At a festival? People come to dance, not to eat!" and so on. Once started the food booths have continually grown in popularity. We might say here, that the food booths, exhibitors and crafts people, come to the festival at their own expense to share their interests with others. NEFFA charges them neither rental fees nor commissions. Not many festivals or dance conventions can say that!

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We saw several demonstration groups and all were good. We liked particularly the Estonian group from Connecticut and the Lithuanian group from Boston. This is NOT meant to detract from any group. Sunday afternoon we saw an especially fine workshop of dances of Quebec, led by talented Danielle Martineau. Excellent! Saturday evening we "spectatored" a dance composers workshop and gleaned several valuable ideas.

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Mostly, for us, it was a time for reunioning with friends, some of whom we had not seen in years. It was that kind of festival.

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The festival was founded for the purpose of preserving folk traditions, encouraging the development of a living folk culture, and for conducting an annual Folk Festival. Over the years these ideals have been pretty much held to. God bless the work!

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Seventh Annual Appalachian Family Folk Week, June 10 - 16, 1984, at Hindman Settlement School, Forks of Troublesome Creek, Hindman, Kentucky.

1984 Balkan Music and Dance Camps, June 16-24, Mendocino Woodlands, Calif: August 11-19 Ashokan Field Campus, New York.

# REPORT FROM

## LEGACY



How do attitudes and opinions of square dancers change as they gain experience? LEGACY'S survey committee decided to review the '83 data to see what they could learn. The results were interesting.

All 5,481 responses were sorted by dancing experience, using 2-year groups such as 2 and 3, 4 and 5 and so on. The results were compared with the "average" dancer as portrayed by all responses and then reviewed again for significant trends. Here are a few of the facts revealed.

A New and one year dancers averaged between three and four dances per month. The frequency increased gradually to a peak of six per month during their sixth and seventh years, then declined to somewhere between four and five until around 20 years. At that point the average began to rise again, possibly because of retirement.

B All were asked: "Of those you know who have dropped out of square dancing, what do you feel were the most significant reasons for their disappearance from our activity?" The overall responses were distrib-

uted as shown below. The percentage points indicate the number checks in each category compared to the number of questionnaires. The percentages add up to more than 100 because some dancers checked more than one category.

|   |                                            |       |
|---|--------------------------------------------|-------|
| 1 | Felt rushed - inadequate learning time     | 27.7% |
| 2 | Were bored - not enough variety            | 11.2% |
| 3 | Felt pressure - toward higher dance levels | 38.2% |
| 4 | Styling - rough or non-standard moves      | 8.3%  |
| 5 | Social - not accepted by group             | 20.5% |
| 6 | Club - function or responsibilities        | 11.4% |
| 7 | Caller - inadequate in some way            | 13.0% |
| 8 | Other                                      | 34.3% |

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Only twenty percent of the new and one year dancers checked "Felt pressure". After that, the checks in that category increased gradually up to a peak of 56% for the 16 and 17 year group. Dancers with 6 and 7 years experience checked "Club - functions and responsibilities", 14% of the time, a peak in what was a rather flat tendency.

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C An amazing 18% of the new and one year dancers had been club officers. 44% of the 2 and 3 year suffered the same fate.

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D Only one-third of the dancers with 12 or 13 years experience had attended a leadership panel or seminar!

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E In the "attitude" part of the survey, dancers were asked to rate various aspects of the activity using a +5 to -5 scale. Some of the trends were interesting. Guess which group had the lowest overall attitude score? That's right, the 6-7 year types. In general, they had poorer than average attitudes about cost, learning, club leadership, the challenge, pleasure of dancing, mixers, round dancing, clothes, contras and club activities.

The 2-3 year dancers scored "club" leadership above average but the 4-5 and 6-7 year groups scored it lowest of all.

The "Challenge" was rated well above average until the 6 and 7 year group, where it fell below average then continued an unsteady decline.

The appeal of round dancing increased steadily with dancing experience.

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In summary, it looked like dancers were being handed club responsibilities too early and few (less than one in five of the 4-5 year group) had the benefit of any leadership education in the activity. Also, there seemed to be a general disenchantment about square dancing and its related activities around the 6th and 7th years.

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Right now the committee is thinking about what areas the 1984-85 Survey should look towards. Some thoughts concern the differences in attitudes between clubs and dancers in metropolitan areas, smaller cities and rural environments. Also of interest might be how attitudes vary with club size (is there an optimum club size?). Another benefit of determining typical club sizes is an informal dancer census using area club directories or the National Square Dance Directory. While the total count would not be more accurate than our current, highly subjective (gut feeling) method and could be useful in determining future dancer population trends. The committee would welcome any ideas from the Trustees.

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The Lloyd Shaw Foundation Sales Division has a new home and a new manager. Send your orders, address all your inquiries to: Elizabeth (Libba) Gray, 12225 Saddletrap Row, Hudson, Fla. 33567.

# ANOTHER CLASSIC

## JUST BECAUSE

As called by the late "Duke" Miller, Gloversville, N.Y. who liked to use Folk Dancer, NH 1089B. "Just Because", played by Al Brundage's orchestra "The Pioneers".

Intro: Every bow to your partner  
Now to your corners as well  
Allemande left, grand right and left  
Halfway around to your gal  
Reverse when you meet this lady  
That's around your own the other way home  
Promenade the ring and everybody sing  
Because - Just Because.

### Figure 1

Head ladies chain right on over  
Chain them back once more  
Side ladies chain right on over  
Chain right back across the floor  
Allemande left your corners  
Allemande right around your own  
With the corner maid all promenade  
Because - Just Because

### Break:

All do si around your corners  
Right hand twice around your own  
Allemande left the lady on the left  
Do si do around your own  
Allemande left, grand right and left  
Halfway round to this maid  
Pick her up and all promenade  
Because - Just Because

### Figure 2

Head two couples right and left right over and  
Right and left back once more  
Side couples right and left right over and  
Right and left back across the floor

# CONTRAS

## FIGURE EIGHT

"Figure Eight" is an old-time contra that was once popular in New England. With modern day composers "discovering" the "hey for three" and "reel of four" figures - this dance is worth looking at.

Music: Any New England-style tune you like.

Couples 1, 3, 5 etc. active. Do NOT cross over.

The Dance:

First couple cross over inside below second couple

Up the outside to the head

Cross over inside below second couple

Up the outside to place

Active couples down the center with partner

Same way back, cast off

Right and left four



## THURSDAY NIGHT

Another old-timer found in dance books of the 19th and 20th centuries.

Couples 1, 4, 7 etc active. Do NOT cross over

Music: Any tune you like

The Dance:

Six hands once around

First couples down the center

Same way back, cast off

Right hand star with couple below

Left hand star with same couple

Active couples right and left four with couple above (the ones they cast off)



XXXXX

XXX

X



## KARIN'S QUADRILLE

An original square by Roger Whynot, and in his book "Why Not Dance With Me?"

Music: Any New England-style tune you like..

Use any intro. break and ending you wish.

The Dance:

Head ladies chain

Chain back (this time no courtesy turn, just a left hand turn so that the two ladies meet in the center and join right hands, men keep partner by the left hand. You are now in a line of four across head of the set. The line of four raise joined hands to form arches)

Sides promenade right under outside arch to opposite position

Side ladies chain down center under center arch (don't return)

Side couples promenade under right hand arch

Side ladies chain under center arch again.

(This time all men turn partner by left hand and continue to corner)

All promenade corner once around to gents place

Repeat for heads. Then twice for sides.

Roger writes: "Karin is a lady from Connecticut who teaches German Dances. One afternoon I watched her teach a beautiful dance. In New England style, this is what I saw. Written August, 1982."

\*\*\*\*\*

There will be a workshop in EARLY MUSIC and TRADITIONAL FOLK MUSIC in Staunton, Virginia, sponsored by the Shenandoah Music Exchange, from June 17-24. Information from Scott Reiss, 3706 N. 17th St. Arlington, Va. 22207.

ONTARIO FOLK DANCE CAMP May 18-21, 1984. Staff: Conny Taylor & Jaap Leegwater. Information from Laya Skrzydło, 7 Markdale Avenue, apt. 6. Toronto, Ontario, Canada M6C 1S8

\*\*\*\*\*

FOR SALE

- Balance & Swing - \$10.00  
Zesty Contras - \$10.00  
Dizzy Dances - \$5.00  
Whynot Dance With Me? - \$3.00  
Easy Level - \$6.00  
Solo Dance Manual - \$5.00  
The Country Dance Book - \$5.50  
Modern Contra Dances - \$3.00  
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The Ralph Page Book Of Contra Dances - \$3.00  
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An LP of music for contra dances

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Sept. 4 - 10, 1984

ANNUAL  
FALL CAMP

Sept. 4 - 10, 1984

at

The INN at EAST HILL FARM, TROY, N.H.

WITH

DICK LEGER - Squares

JOE WALLIN - Scottish

RALPH PAGE - Contrabasso  
Lanciers

YVES MOREAU - Bulgarian

CONNY TAYLOR - Couple  
Dances

PLUS

THE SOUTHERNERS ORCHESTRA from England

Fall Camp opens with evening meal Tuesday, Sept. 4th & closes with noon meal Sunday, Sept. 10, 1984.

COST! \$195 per person full time. This includes rooms, 3 meals a day, snacks, dance instruction, evening parties, and use of all sport facilities.

Your reservation, plus \$40 deposit for each person, should be sent to: ADA PAGE, 117 Washington St. Keene, N.H. 03431. Not returnable after August 25th. Part timers @ \$40 per day per person only if there are accommodations available after full-time campers have been placed.

Please bring your own soap & towels. Everything else is furnished.

For more information write: ADA PAGE

117 Washington St.

Keene, N.H. 03431

Page's phone: (603) 352-5006

East Hill Farm (603) 24206495

ALL - AMERICAN  
SQUARE DANCE WEEKEND

at

WHEELLOCK SCHOOL, KEENE, N.H.

JUNE 15 - 16 - 17, 1984

with

DICK LEGER Squares

CHIP HENDRICKSON Contras

RALPH PAGE Lanciers

MARIANNE TAYLOR Old-time  
Rounds

COST: \$41.00 per person full time. This includes a buffet supper Friday evening, 6:30 p.m. in Wheelock School cafeteria, but no other meals during weekend; both dance parties Friday & Saturday evenings; all classes Saturday morning and afternoon and Sunday a.m. It does NOT include overnight lodging. Please make your own reservations for same at motor inn of your choice. (see listings below).

\$15.00 deposit per person necessary to assure you space  
Not returnable after June 1st.

Suggested motor Inns:

Winding Brook Lodge - Park Ave. off Rte. 9, Maple Avenue exit (603) 352-3111. Singles \$30 doubles \$36

Coach & Four - Rte. 12, 5 miles south of Keene (603) 357-3705. Singles \$22, doubles \$30.

Coach House - Lower Main St. Rte. 12 (603) 353-4208  
\$26 for all rooms

Have you ever danced Marianne or Wheels Q when Dick Leger called them? Or John Tallis's Canon or Wanderers Waltz Contra when Chip Hendrickson called them? Or the Lancer figures Make Two Stars or Windmill Lanciers with Ralph Page calling? Or danced the Royal Empress Tango, Laxina or Black Hawk Waltz when led by Marianne Taylor? If your answer is no to a majority of these questions then this ALL - AMERICAN SQUARE DANCE WEEKEND is for you. Deposits to: Ralph Page, 117 Washington St. Keene, N.H. 03431. phone (603) 352-5000

# WANTED

Old-Time dance music. Especially full orchestrations of Quadrilles and/or Lanciers. Piano & Fiddle parts acceptable, but orchestrations preferred. Books of fiddle tune collections, etc. etc. Don't throw them away. Send them to me for my personal archives.

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\*\*\*

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\*\*\*

The FOLK ARTS CENTER OF NEW ENGLAND has a complete Folk Dance Record Service. Information from Marianne Taylor, 62 Fottler Avenue, Lexington, Mass. 02173

\*\*\*

Allemande left your corners etc. etc.

Break:

### Figure 3

Head two couples star by the left hand and  
 Star by the right hand once more  
 Side couples star by the left hand and  
 Star by the right across the floor  
 Allemande left your corners etc. etc.

Break:

### Figure 4

Head two couples chasse over and (men passing  
 back to back)  
 Chasse back once more (ladies passing back to  
 back)  
 Side couples chasse right on over and (men pass-  
 ing back to back)  
 Chasse back once more (ladies passing back to  
 back)  
 Allemande left your corners etc. etc.

Ending: Same as Break

Duke always said that he was not a singer. Be that as it may, the way he semi-chanted the words to this number was an inspiration to the dancers. They loved it! When it was their turn to sing you could hear them a mile away against the wind!

\*\*\*

The 22th Annual International Early Dance and Music Institute will be held this summer at Amherst College, Amherst, Mass. July 15 to 28, 1984. It will present practical seminars in the performance and reconstruction of dance and instrumental music from centuries past. Write Mary McCarthy Contino, Coordinator, 1984 International Early Dance & Music Inst. P.O. Box 531, Amherst, Mass. 01004.



## STARS &amp; STRIPES

An original contra by Jim Gregory, Hartford, Conn.

Music: Any tune you like

Couples 1, 3, 5 etc. active. Do NOT cross over

The Dance:

Actives right hand star with couple below  
Actives swing partner in the center (stop  
facing UP the set)

Actives down the outside and back  
Down the center four in line (actives between 2s)

All turn alone and come home to place  
Same four circle four hands once around (to  
the left)

Same four left hand star to place.

|||||

## MIDDLEMEN'S HEY

An original contra by Gene Hubert. From his book "Dizzy Dances".

Couples 1, 3, 5 active. Cross over before dance starts.

Music: Any tune you like

The Dance:

A1 Left shoulder do si do the one below  
Allemande left the same (about  $1\frac{1}{4}$  round)

A2 Hey for four, men start by passing right  
shoulders in the center

B1 Actives balance and swing the one below

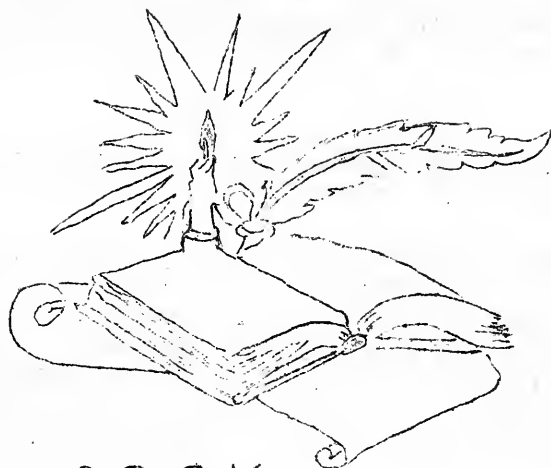
B2 With opposite couple circle left once  
around

The other way back with left hand star

|||||

Many people think taxes are a pain in the neck but I  
have a lower opinion.

People rarely succeed at anything unless they have fun  
doing it.



## BOOK

## REVIEWS

Zesty Contras, A Selection of 500 New England Style Dances with a Provocative Explanatory Text, by Larry Jennings, Published by New England Folk Festival Association, 309 Washington St. Wellesley Hills, Mass. 02181.

This is a good book. Scores of contemporary contra dances are being composed - which is the way it should be. Every dance in the world was created by someone. It follows that they should be set down someplace and preserved. The good ones will live and the bad ones will die - at least that is supposed to be true. Never mind that, Larry Jennings has done a stupendous job of collecting a vast number and spending hours collating and putting them in order. The majority of the dances here are contemporary dances but, none of them have modern square dance figures, for which praise anyone you wish to praise! A good glossary and a twenty-page "Provocative Explanatory Text" is worth the price of the book. In generations past Larry would have been a good 'Devils Advocate'. I find his dance descriptions difficult to follow. Do not let that keep you from purchasing it. As author he has a right to give his descriptions in Hotten tot if he wishes. They suit his scientist-computer-orien

ted mind. The number of dances will come as a surprise to many and shows the great interest in contra dancing in New England. Buy it. You will get a lot out of it!

\*\*\*\*\*

Dizzy Dances, by Gene Hubert Contemporary Dances In The Traditional Style.

Where the name comes from - Dizzy Dances - is puzzling but that doesn't matter. Here is another excellent book of newly composed contras. You will find some very intriguing dances in it, including one quadruple progression!!! I suspect that Hubert has done a bit of English Country Dancing because he uses such terms as "hands four" "turn single" "lead down the center"(or outside) So what? That does no harm. It's nice to know that English Country Dance people are interested enough in contra dancing to create some of their own. If you call contra dances you'll find some useable material here. It's a good book, and worthy of your attention.

\*\*\*\*\*

Double Square Dance Yearbook - 1984. Official publication of The Sets In Order American Square Dance Society, Beverly Hills, California.

All the Square and Round dances from 1982 - 1983 issues of SQUARE DANCING. Other dances included too - - Singing Calls - Traditional Treasury - Contras - Experimentals - you name it! If it was printed in Square Dancing in those two years then you'll find it here. For any caller serious about his craft this book is a MUST. An excellent book.

\*\*\*\*\*

A Guide To Dancing, Volume 1, by Heiner Fischle, Hannover, Germany.

Here's proof, if any were needed, of American contra dancing going international. A bi-lingual book it gives the dances in German and English. Only contras here, and all are contemporary ones with none of the complex square dance terminology. A good book.

Traditional American Dance Book, by Rick Meyers, Portland, Oregon.

If you work with school children then you will no doubt get a lot out of it. Otherwise most everything in it has been done numerous times before. It tries to do too much and tries to cover too much ground for one book to cover. Just the same the historical bits it brushes on might intrigue teachers to delve further - and deeper into square dancing. You'll find a few Play Party, Very Easy Folk Dances, Mixers and Old-time Traditional Squares. If you teach young school children dancing it is a worthwhile book.

## Music

Belknap's March, and Other Dance Melodies, composed by Bill Wellington, Jake Hill Road, Upper Tract, W.V.26866

Twelve other original tunes in addition to the Belknaps March make up this small book of tunes, including jigs, reel, waltzes and a hornpipe. Piano arrangements and guitar chords make it a worthwhile book for musicians to own. Some nice tunes here. Buy it.

Graham Townsend plays Classics of Irish, Scottish, and French-Canadian Fiddling. Rounder Records, 7007.

Graham Townsend is one of Canada's great fiddlers. It is proven on this recording. Let me put that another way: There are none any better and only a select few as good. He is joined here by pianist Glenn Paul who knows what a 'back-mp' piano should sound like. Together they are an irresistible team. It is a listening LP and not for dancing. With eight cuts to a side to be nothing else. If you like superb traditional music, buy it! You will not go wrong.



John Campbell - Cape Breton Violin Music. Rounder Records 7003.

Again, this is listening music. If you like strathspey tunes as well as I do you will revel in this recording. It happens that 'Angus Fichet's Strathspey is one of my all-time favorites, so side one gets off to an excellent start! To the uninitiated it seems that all Cape Breton fiddlers are named Campbell or Fitzgerald. Be that as it may here is a terrific recording of Cape Breton tunes. Campbell is joined on this recording by pianist Douglas MacPhee who knows his way around a piano. There is a growing cult in Greater Boston of Cape Breton music devotees. Buy this LP and you will see why that is!

Joe Cormier: The Dances Down Home. Rounder Records 7004

Joe Cormier was born and brought up in Cheticamp, French speaking part of Cape Breton. Don't be misled by his name - he plays his music in great Cape Breton style. He plays with a lift and a spirit not given to many men. He is joined on this LP by Eddie Irwin, piano, and Edmond Boudreau, bass. A formidable trio. Best of all several cuts are long enough for contra dances. And, the best for the last: Joe Cormier is a dancers' fiddler! Buy it. It is excellent.

\*\*\*\*\*

If you like Scandinavian-American dance music by all means write Banjar Records, Inc. Box 32164, 7400 University Avenue N.E. Minneapolis, Minnesota 55432 and ask for their listings.

Folk Arts Center - Pinewoods Weekend, June 22-25 with Gordon Tracie, David Skidmore & Tony Parkes. Write for information Folk Arts Center of New England, 595 Mass. Ave. Cambridge, Mass. 02139.

For a booklet of records on Folk Music in America write Public Service Coordinator, Library of Congress, Washington, D.C. 20540.



# Invitations

## To The Dance

A few geberations ago your dance cards would have read something like this"

1859

Yourself and ladies are respectfully solicited to attend a ball at - - - - -

1871

The company of yourself and friends is respectfully solicited at - - - - -

1876

The pleasure of the company of Yourself and Lady is requested at a Social Party at - -

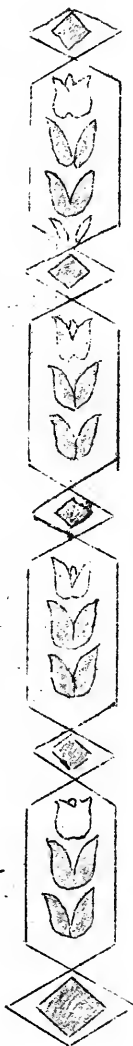
1888

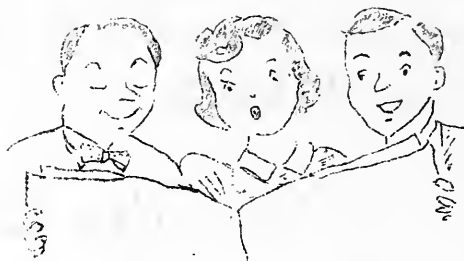
Yourself and lady are respectfully invited -

1890

Yourself and ladies are cordially invited to be present at - - - - -

All of the above "Invitations" are from dance cards in the large collection of dance memorabilia in Prof. Richard Castner collection. Prof. Castner teaches at S.U.N.Y Brockport, New York.





# IT'S FUN TO HUNT

## TOWN HISTORIES

### Parades and Promenades - A History of Antrim, N.H.

p 173 Antrim prepared to celebrate her 175th birthday. One hundred people visited the historical rooms in the library, where the DAR had an exhibit and a tea, and the evening was crowned with an old fashioned promenade, round and square dances at the town hall. So many visitors were present that the town hall was unable to accommodate all who wanted to get in.

p205 Instrumental groups seem to be constantly changing membership, along with the name of the group. So it would appear that the Antrim Orchestra of 1902 might have had much the same membership as Appleton's Orchestra of 1905, with George Appleton (and his violin) as the leading musician. No social function was complete without the popular renditions of this seven-member group.

p146 A dance at the Grange Hall, sponsored jointly by the Grange and the American Legion, ushered in the New Year (1949). This was the first of a succession of weekly dances at the Grange. A square dance orchestra welcomed in the New Year with a fanfare of drums, and everybody joined in singing "Auld Lang Syne". "Everybody" included visitors from Massachusetts, Vermont, and New

York. Residents of the Center wondered whether the dance was held for the benefit of any local people. Square dances were the in-thing in 1949; Antrim High School planned a series of them to raise money for student council activities.

p 146 (1936) In November the Presbyterians held a public reception for their new minister, William McNair Kittredge. Also in November was the annual Armistice Ball, sponsored by the Legion. The state commander came to lead the grand march, which was followed by an impressive rendering of "Taps" at eleven o'clock. Music for dancing was furnished by ZaZa Ludwig and his orchestra, who operates out of Manchester. Any Legion post in the state that was able to sign up this band for any of their dances considered itself lucky, for ZaZa knew how to turn an ordinary dance into an unforgettable party. He made a point of getting to know all the local officers and wives so that he could call them by name from the bandstand and make reference to something personal that had meaning for all the in-crowd.



Portrait Of A Hill Town (Hill, N.H.)

p 392 - Dances in the Town House made up one of the past fondly remembered old time practices. Sometimes in the 1920s there was a dance at the Lowell House with its memorable spring floor, and also simultaneously another upstairs in the Town House with its memorable spruce floor, where, says Stanley Drew, "every thing was wore down but the knots." Visitors often came from other towns to join the neighbors here. Entire Washington families would go (later in the 1930s as well), with the children sleeping on the benches along the edges when they were worn out. Sometimes phonographs supplied the music, but often there was an "orchestra"; Stanley Drew on sax led the most famous of them with Harry Newman on trumpet, and Bill Otterson on

drums. The town dance custom was a casualty of World War 2, and there was an occasional square dance after the war; nothing could bring back those good old days.



From the Washington & Marlow Times: Feb. 28, 1907. There was a dance and box supper in the town hall on Saturday evening for the benefit of Robert Tandy and family..... It is to be used to help defray the expenses of his wife going to the hospital for an operation.

July 7, 1904" The Cherry Valley (Stoddard) people held a dance at the town hall on Friday evening last which was well attended.



Patterns and Pieces: Lyme, N.H. 1761-1976

pp 144-5. The Perkins Hotel. The records show that it was called "Warren's Hall" in 1889, which was while Arad Warren owned the building. At the end of its existence it was known as "Union Hall." Bartley Mayo, who played for dances there, said the ballroom had the most beautiful floor imaginable.

p 292: Lyme Center Ladies Aid Society - During the 1930s dances were held in the Academy Hall and card parties in private homes, for the vestry could not be used for such purposes.

Thanks To the Past (Orford, N.H.) pp 58-59 Leonard Wilcox & Almira Morey - They probably joined other young people in gay excursions throughout the countryside. In Summer for hay rides in wagons drawn by a team of horses and packed with boisterous youth. Winter brought sleigh rides over snow-packed roads in a line of twenty sleighs carrying as many couples wrapped in

buffalo robes or bearskins, their breath steaming in the crisp, cold air, their joyous bursts of laughter mingling with the jingle of sleigh bells. The ride would end in a supper and a lively square dance; then home again before daybreak.



### Welcome Home (Deering, N.H.)

p. 91 The Deering Community Club. Although the dances were held primarily to raise funds, they were social events of great significance for the townspeople and neighboring communities. They were an institution in themselves, uniting the people, young and old. Everyone's chores were done early in order to get to the dance on time. Whole families used to go; they dressed up and, whatever they wore, they wore with style.

p 118 - - Billy Burleigh, 1877 - 1954. Part Indian, he also repaired antique furniture and made reproductions for Mrs. McAlister; later he worked for Mr. Herrick. After he retired he made two beautiful violins with wood that had been aged for years. One of these exquisite instruments is still used in the National Symphony Orchestra in Washington, D.C. He often played for his friends.

p 122 - - Chester P. McNally - - - A "town character" - loved and respected. His many ludicrous antics were the talk and delight of all. He bestowed upon himself the title, "Mayor of Deering". He wore rubber boots and often brought his dog to the town dances. He would dance the dog or his coat around the hall once or twice and then go home.



p 127 - - The Grange was good for Deering. The regular dances of one hundred or so were a great success, even a profit; everybody came; generally they walked. They all gave generously and took pride in what they gave.

It was a fine family affair. There was a woman who objected to the dances; she complained to the district attorney in Manchester, who secretly posted four men, while Mr. Sullivan himself attended unbeknown to the people. Later he wrote the Club commending them for the fine family occasion.



p 149 - Robert Johnson. For a number of years he was a member of the Rhythm Ramblers and played the drums for the band which was organized by Harold Weaver, Clarice LaBounty, piano; Wesley Brush, saxophone; William Crawford, trumpet; Albert Holden, violin; and Albert Johnson, trombone and banjo. They often played for the Grange, at Fuller Hall in Hillsboro Upper Village, and many other places.



History of Lynborough, N.H. p 80 - In the year 1911, Mr. and Mrs. Curtis Mason conducted a well-attended dancing school during the winter months at the Town Hall. Mrs. Mason played the piano and Mr. Mason introduced us to the waltz, two-step, galop and schottische. This marked the beginning of many pleasant dances held in town with music by the Mason Orchestra, consisting of piano, Imigene Mason; violin, Curtis Mason; and drums, Robert mason.

Later an orchestra consisting of Edwin E. Cummings at the piano, John Dolliver with his violin, and Harry Holt as drummer and caller, assisted at many jolly parties.

Incidents & Celebrations. June, 1909 - Lynborough citizens were ired when they reached church Sunday morning to find a dance notice posted on the door. August 1913 The Mason family gave a play "Blundering Bobb at Citi-

zen's Hall. A dance followed the play. October 1924 - Mr. & Mrs. Arthur Bullard of Perham Corner dedicated their new apple storage with a dance. February 5, 1927 Mr. and Mrs. W.F. Herrick celebrated their 25th wedding anniversary with a reception and dance at the Town Hall. Lyneborough Center, August 30, 1936: Old Home Day - At eight o'clock in the evening W.P.A. entertainers have an entertainment and concert by a 12-piece orchestra, followed by dancing. August 7, 1954 - Anniversary of the Lafayette Artillery Company and Old Home Day - in keeping with an old time custom, a dance was held at night with music by Leo LaCasse's Old Timers. November 26, 1932 - Mr. and Mrs. William Dicey celebrated their golden wedding with a reception and dance at the Town Hall.

\*\*\*

Maine Folk Dance Camp has scheduled 8 five-day camps, plus Labor Day Weekend for the summer of 1984. Write to Mary Ann Herman, Box 2305, North Babylon, N.Y. 11703 to receive complete information. After June 1st write her at Box 100, Bridgton, Maine, 04009.

Oglebay Institute 1984 Spring Folk Dance Camp May 25 - 28, 1984 at Camp Russel, Wheeling, West Va. with staff: Don Armstrong, Bea Montross and Tom Roncevic. Information from: Folk Dance Camp, c/o Stifel Fine Arts Center 1330 National Road, Wheeling, West Va. 26003.

The Folk Days: Four Days of Couple Turning Dances - at Pinewoods Camp, Plymouth, Mass. June 25 - 29, 1984, sponsored by the Folk Arts Center of New England, 595 Massachusetts Avenue, Cambridge, Mass. 02139. Staff: Gordon Tracie, Conny & Marianne Taylor. Scandinavian music workshops with Eric Olav Ericson.



## THANKS TO:

Glen Nickerson - Program of Washington State's 32nd  
Square Dance Festival, 1983.

Cele, Sandy & Chris - Cigars

M&M Joe Hritz - News items, polka cassettes

M&M Chip Hendrickson - Photographs

Rich Castner - Copy of Ransom's "Family Receipt Book"  
(1886) Copy of "Dance" by Moreau de St.  
Mery, first book on dance published in  
the U.S. Postcards of old Keene.

Don Armstrong - Dedication plaque "Windmill Quadrille"

Larry Jennings - "Zesty Contras"

Gene Hubert - "Dizzy Dances"

Rick Meyers - "Traditional American Dance Book"

Heiner Fischle - "A Guide To Contra Dancing"

Bill Wellington - Belknap's March & cassette

Steve Puschuk - News items

Bev Wilder - Christmas Greens

Ira Laby - News items

Doris & Seymour - Books & LPs

Sandy Starkman - Canadian edition The Country Dance Book

Windy Sayer - Dance items

Dick & Judy Severance - The "Square Beat"

Glen Nickerson - 45 rpm "Mandolin Contra"

Brother Bryan - LP "Hymns Triumphant"

Penn Fix - Seattle Folklore

NEFFA - Paul Revere pewter bowl, cigars

\*\*\*

DIED: October, 1983 - Murray Sherman

\*\*\*

Folk Dance Weekend led by Jim Gold at Edgewood Inn,  
Livingston Manor, N.Y. Contras and squares with guest  
teacher Alex Sherman. Write Jim Gold, 497 Cumberland  
Ave. Teaneck, N.J. 07666. Camp dates June 29-July 2.

\*\*\*\*\*

## MURPHY'S LAW &amp;

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The likelihood of someone doing 50 mph in the fast lane is directly proportional to how late you are for work.

Traffic always flows faster in the other lanes.

The chances of someone making a right turn from the left-turn lane are a constant one in three.

The chances of an individual making his turn whilst flashing his left-turn signal are a constant one in six.

The windshield wiper on the passenger side always works better.

The windshield wipers will disintegrate only when you turn them on during the worst rainstorm of the decade.

The chances of the spare tire being flat are in direct ratio to the distance from the nearest town.

A tire will never go flat unless: (a) the grade is at least 10 percent, (b) the tool kit is covered by at least 87 pounds of luggage and (c) you loaned your jack to a friend.

The only point under the car from which oil will drip is directly above where you will be lying.

If there is any possibility of installing a part backwards, that's the only way it will look correct.

\*\*\*

You know you have a miracle drug when you can get your children to take it.



# Jump Rope

## Songs

Hello, hello, hello, sir,  
I'll meet you at the gro-cer.

No, sir; No, sir,  
Because I've got a cold, sir.  
Where'd you get the cold, sir?

At the North Pole, sir.

What were you doing there, sir?

Catching polar bears, sir.

How many did you catch, sir?

One, sir, two, sir, etc. etc.



Your mother and my mother  
Live across the way.

Every night they have a fight

And this is what they say:

Icka baccar, soda cracker

Does your husband chew tobbacer?

Yes, no, yes, no, etc.



Down the Mississippi  
Where the steamboats go.  
In comes a fairy  
And out I go



Went to the store  
To get some mustard,  
On the way my britches busted  
How many people were disgusted?  
One, two, three, etc.

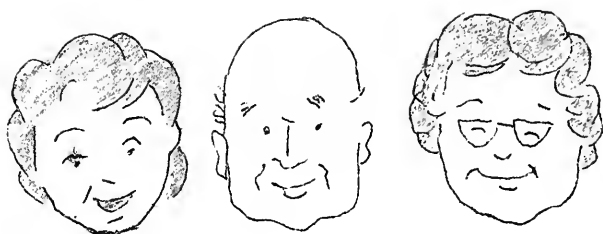


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If people cannot understand a truth it becomes an error.

There are two kinds of bad leaders: Those who think they are God and those who are sure of it.

Politics has gotten so expensive that it takes a lot of money to even get beat with.



## WHAT THEY SAY

### IN NEW HAMPSHIRE

The whole kit and caboodle. Stop for a spell. Just a smidgen. Put past your patience. Pick up your trumpery. Apple pie order. A month of Sundays. A lick and a promise. Worker her fingers to the bone, and Completely played out.

Much out of health. She's low and unfortunate. Just crippli' along. Down to skin and bones. On the mending hand. Looked like death warmed over. One foot in the grave. Drawn through a knot hole. Leaner than a crow. Heave up Jonah, and she's not bad off considering her habits.

She didn't quit struggling to get a man 'til she was 80. See through a grindstone when there's a hole in it. A regular go-ahead woman. Uppish in her ways and needs to be taken down a peg. He has no gumption. Awful persnick ety. Well-booked. Born tired, raised lazy and a band of bad habits.

Don't care whether school keeps or not. Got a screw loose somewhere. Dreadful sot in his ways. Don't amount to a hill of beans. Cute as a bug's ear. He's close as the bark of a beech tree. She's got a lot of snap for her age, and He's grayer than a rat.

Within spittin' distance. Same blood as the Card Corner Taylors. In his later years he became yielding. I still

move, breathe and have my being. Too slack to hold broom. She 'reddied' up the house for company, she cleaning up the attic culch and Ain't got no gumption.

### FADED PHRASES

The chickens have come home to roost. He's a mollycod dle. What have you done for me lately? She's the spit-tin' image of her maw. He's faster than greased lightning. She's a lulu. It cuts no ice with me. My mon will have a conniption fit.

He's the lone wolf type. I like the cut of his jib. All dressed up like Mrs. Astor's pet horse. Goody, goody, goody gumdrop. He's a natty dresser. He should have his ears boxed. He lives in the sticks. He's a ding dong daddy. He's a big blowhard. You can't buffalo me.

Hello, my fine feathered friend. A pox on you. You're full of prunes. Use your bean kiddo. He's cut me to the quick. He's wearing a zoot suit with a reetpleat. He's a square from Delaware. What's cookin' good lookin'? I don't cotton to our daughter's new boy friend.

Hey, nonny nonny. Go paddle your pwn canoe. She's my sweet patootie. She's always dishin' the dirt. You look like a ragamuffin.

\*\*\*\*\*

Tact is the art of building a fire under people without making their blood boil.

A bachelor is a man who doesn't have much help in discovering his faults.

A typical American is someone who wants honesty in government, honesty in business, honesty in private life and then celebrates George Washington's birthday on February 19.

Anybody who finds a rocking chair exciting probably has a cat too.

\*\*\*\*\*



# Odds & Ends of Folklore



In early rural America, a black walnut or a horse-chestnut carried in the pocket was thought to prevent or cure rheumatism.

Early Frenchmen in this country were so impressed with the sassafrass tree that they called it the universal tree, with leaves "the shape of a lily as depicted in heraldry." They used its pounded leaves to heal wounds, and from its roots they made dyes.

Rosemary: Although rosemary is native to the Mediterranean area, it flourishes in the mild climate of coastal Virginia. A local legend of Princess Anne County tells of Mistress Sherwood suspected of witchcraft, who traveled to England in an eggshell and brought back a sprig of rosemary. The rosemary in Princess Anne gardens is said to have come from that one sprig.



Turquoise: More than a jewel, it was a talisman, "an object of superstitious veneration." Given by a friend or lover, it was commonly believed that while the lovers were apart the stone would bear witness to their lasting love. If one were unfaithful, or even ill, the stone would change color or grow pale.

An early herbal reminds us that spreading rue, wormwood and gall on floors during July is an effective way of keeping fleas away.

A piece of oak wood rubbed on the left hand on June 24, Midsummer Day, is said to cure all sores and ailments.



According to plant folklore, forget-me-not is a most useful plant for those travelers who begin journeys on Leap Year Day, February 29.

### EARLY SUPERSTITIONS

Rocking an empty cradle is a sure way to give a baby colic.

Cutting a baby's hair before he is a year old will cut short his life.

To ensure a beautiful baby, wash its face in baptismal water.

Apples are a traditional New Year's gift, symbolizing fertility.

Birds will peck on the windows of guilty persons as a warning to them to mend their ways.

To keep witches from your home, plant holly trees around it. Witches hate holly. And holly is reputed to turn away lightning.

A wind from the south on Valentine's Day is a sure sign that the peach crop will fail.

When it rains plentifully in May, it generally rains but little in September; and the contrary.

If a person has little money, he should be careful not to let the new moon shine into his purse lest his poverty will continue through the month,



A statesman is a man who can solve grave problems that wouldn't have existed if there were no statesmen.

A politician is a man who approaches every subject with an open mouth.



## DO YOU REMEMBER?

The popcorn man's high pitched whistle? The organ grinder and his red coated monkey? When the circus came to town? The tinkling bell of the ice cream man?

Fourth of July fireworks? Straight razors and razor strops? Ladies fur muffs? Sassafras tea? Summer carnivals? Straw ticks or feather beds?

Hitching posts? Lap robes? Your first suit with long pants? Winter underwear? Tying patchwork quilts? Singing schools? When ladies carried parasols in summer?

Ice cream cones for a nickel and when they tasted like ice cream cones and not like brittle half-baked plastic? Emerson radios? Dr. I.Q.?

E.P. Christy's minstrels? Saturday matinees at the local movie house and the hair-raising serials?

Do you remember? Really it wasn't so long ago!

## TONGUE TWISTERS

Betty Botter bought a bit of butter. "But" she said, "this butter's bitter. If I put it in my batter, it will make my batter bitter. But a bit of better butter will make my batter better." So Betty Botter bought a bit of better butter, and it made her batter better.

Rubber baby-buggy bumpers.

A proper cup of coffee in a copper coffee pot.

## III

A shortcut is often the quickest way to some place you weren't going.

We used to wonder where our next dollar was coming from instead of where it has gone.

## NEW ENGLAND

## COOKING



There are those who believe that Joe Froggers are the best molasses cookie ever baked. Well to each his own!

## JOE FROGGERS

|                                 |                         |
|---------------------------------|-------------------------|
| 7 cups sifted flour             | $\frac{3}{4}$ cup water |
| 1 tablespoon salt               | $\frac{1}{4}$ cup rum   |
| 1 tablespoon ginger             | 2 teaspoons baking soda |
| 1 teaspoon ground cloves        | 2 cups dark molasses    |
| 1 teaspoon nutmeg               | 1 cup shortening        |
| $\frac{1}{2}$ teaspoon allspice | 2 cups sugar            |

Sift dry ingredients. Combine water and rum. Combine soda with molasses. Cream shortening with sugar. Add dry ingredients, water mixture and molasses mixture alternately to creamed mixture, blending well. Chill dough over night. Roll  $\frac{1}{4}$  thick on a floured board. Cut with a  $3\frac{1}{2}$  inch cutter. Bake on greased cookiesheets for 12 min-

utes at 375 degrees. Place 2 inches apart on the cookie sheets, because they spread. Store in covered jar. They keep well. Makes around two dozen very large cookies. You may omit rum and use an additional  $\frac{1}{4}$  cup water instead.

Mash half-ripe avocado with canned deviled ha, for a canape spread.

For a different taste in fried pork, use heated crushed pineapple instead of gravy.



## KATE'S IRISH BREAD

|                                                  |                                                   |
|--------------------------------------------------|---------------------------------------------------|
| 4 $\frac{1}{3}$ cups sifted all<br>purpose flour | 1 $\frac{2}{3}$ cups crushed whole<br>bran cereal |
| 3 tsps. baking soda                              | 2 $\frac{1}{2}$ cups buttermilk                   |
| 1 tsp. sugar                                     |                                                   |
| 2 tsps. salt                                     |                                                   |

Sift together flour, baking soda, sugar, and salt. Add bran cereal to flour mixture. Mix well. Add buttermilk and mix until all dry ingredients are moistened. Flour hands and press dough into greased 9x5x3-inch loaf pan. Bake in moderate oven (350) 1 hour, or until knife inserted in center comes out clean.

## BOSTON BROWN BREAD

|                         |                                   |
|-------------------------|-----------------------------------|
| 1 cup whole wheat flour | 1 $\frac{1}{2}$ tsps. baking soda |
| 1 cup rye flour         | 1 $\frac{1}{2}$ tsps. salt        |
| 1 cup cornmeal          | 2 cups buttermilk                 |
| 3/4 cup dark molasses   |                                   |

Grease and flour two one-pound coffee cans and cut foil to use as lids. Measure all ingredients into a large bowl. With wire whisk or spoon, stir until well mixed. Pour batter into cans. Cover with foil and tie foil to can with string. Place cans on rack in deep kettle. Add boiling water to come halfway up sides of cans. Cover kettle. Over low heat, simmer two hours or until toothpick inserted in center of bread comes out almost clean. Invert from cans onto wire rack to cool. Makes one large loaf or two small loaves.

Optional: Prepare as above, but add one cup dark seedless raisins.

Spread cottage cheese on pimento strips for low-calorie tidbits.

Add mayonnaise to potatoes you are going to whip for an extra zest.

Sweet pickle slices make a tasty addition to a melted cheese sandwich.

## BLUEBERRY MUFFINS

|                      |                           |
|----------------------|---------------------------|
| 1 cup flour          | 3/4 cup milk              |
| 3 tsp. baking powder | 4 tbsp. melted shortening |
| 1/3 cup sugar        | or cooking oil            |
| 1 tsp. salt          | 1 cup blueberries         |
|                      | 1 egg                     |

Sift together the flour, baking powder, sugar and salt. Beat the egg, and add to it the milk and shortening. Pour the liquid mixture into the dry ingredients and combine quickly. Add the blueberries. Bake in a hot oven (400) for 25 minutes. Frozen berries may be used without thawing.

Next time you re-stuff hard-boiled eggs, include mashed sardines in the filling.

Sandwich Favorite: A thin layer of applesauce atop peanut butter and bacon, on toasted cheese bread.

Crumble ginger snaps into hamburger mix for a different taste.

In making French toast, use heavy cream instead of milk for more body and flavor.

Veal chops, normally lean, will be tastier if coated with a thin layer of olive-oil before broiling.

Add just a drop of syrup from maraschino cherries to mayonnaise to give exciting color to salad.

Brown chicken pieces on all sides, pour orange juice over pieces and bake until tender.

For a tasty afternoon pickup, beat one tablespoon of vanilla ice cream into a small glass of cranberry juice.

The best cup of coffee is one that's allowed to rest for five minutes after being made, before serving.

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Mark the days July 6th to 16th, 1984. They are the date  
dates of the Third World Folklore Festival in Drummond-  
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